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REVIEWS

A NEW EDITION OF THE *GOLDEN TREASURY*¹

In an eminently usable volume of 592 pages, Walter Barnes has made such new use of Palgrave's classic collection of lyrics as will highly gratify many teachers who find difficulty in teaching poetry. He has devoted 150 pages to a body of notes of unusual helpfulness. His purpose has been, as avowed in his preface, "to bring out the literary qualities of the poems; to discuss the meter; to introduce any material that might aid in the interpretation; and to give suggestions about oral reading." He adds, "I have tried to steer between the matter-of-fact, unemotional dissection of the poems, which will not arouse students, and the ecstatic admiration, which will arouse merely their antagonism."

How well the author has succeeded in avoiding the fatalities he mentions can be shown best by direct quotations from his paragraphs.

A good example of aid to interpretation is found in the note on Shakespeare's familiar sonnet, No. XXIX, "When, in disgrace with fortune and men's eyes," etc. "Shakespeare, endowed with matchless gifts of emotions, thought, wisdom, and expression, here pictures himself in deep despondency, envying the prospects, the features, the popularity of some of his friends, even coveting the artistic power and wide-embracing intellect of certain others. Then his mind falls upon his dearest friend, and the thought of his friendship lifts him from gloom to happiness." In another sentence he emphasizes Shakespeare's poetic skill, at the same time assisting in the interpretation of the poem. "Notice the dull, muffled sounds in the first two quotations—the thin, obscure vowels (*u*, among others) and the heavy consonants; and observe how the words drag along—for example, in the third line of the first quatrain. All this suggests the gloom of the poet's mood. But observe that in the third quatrain and the couplet the melody has become bright and happy—long and broad vowels; rapid, running words, a feminine rhyme (rather rare in Shakespeare's sonnets)—in fact, all the vivacity and joyousness of a morning song." Such specific suggestions are surely of the greatest value to the inexperienced or the unliterary teacher as showing a very clear method of approach to the literary qualities of poetry. To all such Mr. Barnes has done a large service.

¹ *Palgrave's Golden Treasury*, edited by Walter Barnes. Chicago: Row, Peterson & Co., 1915.

To Gray's "The Bard" the author gives this helpful background: "This poem is based on a tradition that Edward the First during his conquest of Wales had all the Welsh poets slain, to prevent their stirring up the people. As the king and his army are marching through a narrow pass in Wales, an aged poet appears on an overhanging promontory and pronounces woe on the royal house and foretells the future; then leaps from the rock." Of Wordsworth's great "Ode on Immortality" we find a complete topical outline, clear in its analysis and sympathetic and appreciative in its comments. He lays due emphasis upon the splendid idealism of the poem, as well as on the author's power of concrete visualization and great suggestion. Of the meter he adds, "To the irregularity of meter is due much of the music of the ode and much of the impression of passionate and spontaneous, forcible utterance."

Another unusual feature of the annotation is the suggestions for oral reading. The reviewer once heard Samuel Thurber, one of the greatest English teachers of the last generation, say to his class of girls, "If you can read a poem or a bit of prose aloud, and do it well, you have all there is in it for you." Mr. Barnes is clearly a disciple of Mr. Thurber, but he would not leave the pupil to unaided blundering. He holds it to be "an essential part of our work as teachers of poetry to train students in the art of reading aloud." His logic is that if lyric poetry was written for musical effect, the effect cannot be appreciated until it is given voice. We must admit the logic; likewise we must submit to the task of teaching simple interpretative reading—a very agreeable task when one has the talent, and can realize the resulting good. Such suggestions as Mr. Barnes gives will certainly encourage teachers to try. Phrases like "read with firm, full tones"; "do not imitate, but suggest, the owl's cry"; "read softly and musically," are typical and furnish the cue to the successful reading of the poems.

Not all the poems are annotated. The author assumes that "a good start wins the race" for most pupils, and more and more is left to growing insight and interpretative power as the work progresses. One feels sure that into whatever schoolroom the atmosphere of these notes is carried, there, other things being equal, the pupils will be found having a good time with poetry.

As one lays the book down, his arm may be a little weary from the extra heavy quality of the "stock," but he is profoundly grateful for the large, clear type and ample spacing which has enabled him to read the lines easily and rapidly, as well as for the simple and direct reference method of numbering both the poems and the notes. The whole "get

up" of the book reflects not only the spirit of a lover of literature, but the genius of a practical worker in the schoolroom.

ELMER W. SMITH

BOOK NOTICES

[Mention under this head does not preclude review elsewhere.]

Critical Realism. By ROY WOOD SELLARS. Chicago: Rand McNally & Co., 1916. Pp. 283. \$2.00.

A study of the nature and conditions of knowledge. The author contends that idealism and realism have actually held essentially the same view.

Democracy and Education. By JOHN DEWEY. New York: Macmillan, 1916. Pp. 434.

An introduction to the philosophy of education, being one number of the series of "Textbooks in Education," edited by Paul Monroe.

The Life and Times of Tennyson. By THOMAS R. LOUNSBURY. New Haven: Yale University Press, 1915. Pp. 661. \$2.50.

A critical biography ending with "In Memoriam." An exhaustive, painstaking, and sympathetic study.

William Wordsworth: How to Know Him. By C. T. WINCHESTER. Indianapolis: Bobbs-Merrill Co., 1916. Pp. 296. \$1.25 net.

Biography, criticism, the principal short poems, and selections from some of the longer ones. Like the other volumes in this series, excellent.

Chief European Dramatists. Selected and edited by BRANDER MATTHEWS. Boston: Houghton Mifflin Co., 1916. Pp. 786. \$2.75.

Twenty-one plays from the drama of Greece, Rome, Spain, France, Italy, Germany, Denmark, and Norway—Aeschylus to Ibsen. A companion to Dickinson's *Chief Contemporary Dramatists*.

Shakespeare Questions. By ODELL SHEPARD. Boston: Houghton Mifflin Co., 1916. Pp. 214. \$0.50.

Eighteen plays are treated. General questions are followed by questions on details.

A Shakespere Festival. By SARAH E. SIMONS. Chicago: Scott, Foresman & Co., 1916. Pp. 64.

Prepared for high schools.

The Merchant of Venice. The Tragedy of Julius Caesar. Edited, with Introduction and Notes, by DANIEL HOMER RICH. (The Globe Theatre Shakespeare.) New York: Harper, 1916. Pp. 132. \$0.35.

The editor has attempted to treat the dramas as plays upon the stage of the Globe, rather than as mere books to be read.

A Warwickshire Lad. By GEORGE MADDEN MARTIN. New York: D. Appleton & Co., 1916. Pp. 112. \$1.00.

Will Shakespeare as the author of *Emmy Lou* imagines him.